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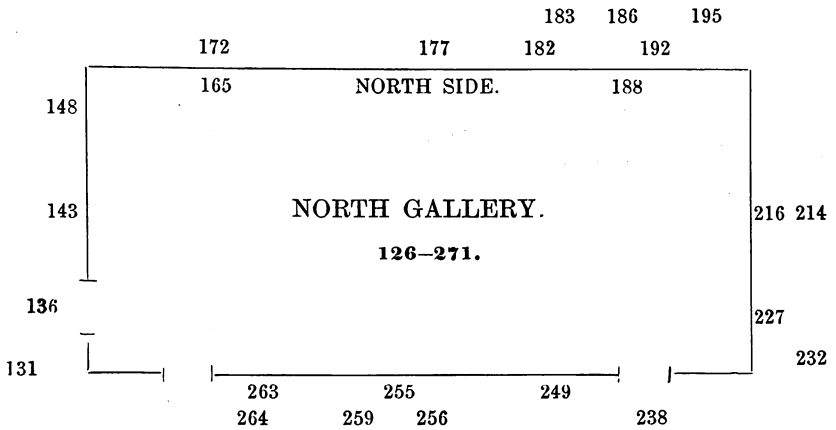
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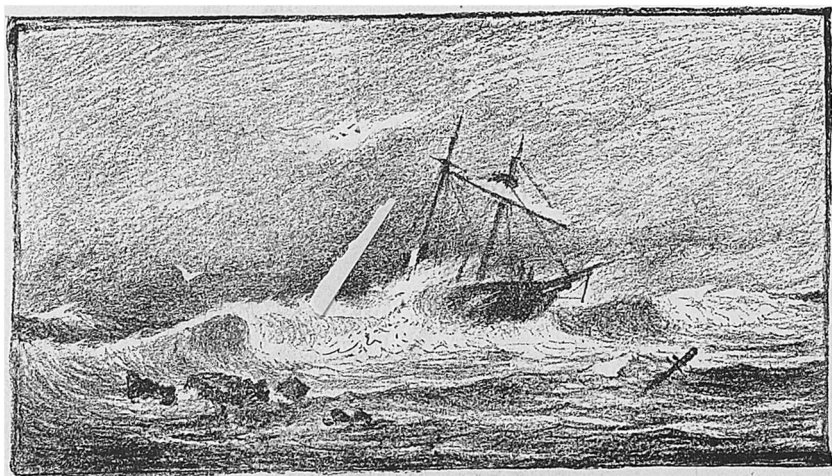
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No. 136.

30 x 36 $\frac{3}{4}$.No. 136. *The Christian Martyr.*—J. CARROLL BECKWITH.

In the explorations made by the Italian savant, Boldetti, through the catacombs at Rome, in the early part of the last century, a tomb was found, on the stones of which were carved the words : "CYRIACÆ, DVLCISSIMÆ, DEPOSITÆ, IN PACE, VIXIT ANNOS XX., IDIBVS MARTIIS." (The sweet Cyriacæ, deposited here in peace at the age of twenty, died on the ides of March.) Following these words were chiseled the palm branch—emblem of victory in martyrdom—and above, the P. X., "for Christ," while at the left and right were the anchor and dove with the olive branch. Cyriacæ is represented in the picture immediately after her death in the Arena, when she is laid in the stone cell of the catacombs with freshly gathered palms in her hands, while the halo of immortality surrounds her head.



No. 131.

24 x 40.

No. 131. *Among the Breakers.*—S. G. W. BENJAMIN.

A French brigantine flying a flag of distress. Caught on a lee shore and obliged to anchor, she has been struck by a heavy sea that has carried away her jib-boom, which took with it the upper spars. At the same time her cables parted, and now the sailors are endeavoring to steer her to the beach, out of the rushing breakers that would madly drive her to destruction. A picture showing that Mr. BENJAMIN can paint as well as write.



No. 172.

†

36 x 48.

No. 172. *A Cavalier of the time of Louis XIII.*—T. W. SHIELDS, Paris.



No. 143.

18 x 27.

No. 143. *The Vagabonds*.—CONSTANT MAYER, A.N.A.

"We are two travelers, Roger and I.

Roger's my dog;

* * * The rogue is growing a little old;
Five years we've tramped through wind and weather,
And slept out-doors when nights were cold,
And ate and drank and starved together.

* * * We'll have some music, if you're willing,
And Roger (hem!—what a plague a cough is, sir!)
Shall march a little. *Start, you villain!*

Stand straight! 'Bout face! Salute your officer!"

Mr. MAYER has realized admirably the sentiment of Mr. Trowbridge's poem.



No. 183.

In October.

32 x 48.

No. 183. *In October*.—J. R. BREVOORT, N. A., contributes sketches of two of his paintings—one an English, the other an American landscape—both strongly characteristic works. *In October* is an American autumnal scene, such as may be found in almost any portion of the country. A large, spreading, yellow maple is well relieved by a background of dark cedars. The foreground and sky are painted broadly and effectively.

No. 165. *The Wish*.—E. LEON DURAND.—In her wanderings in the field, the little girl has plucked a dandelion stem with feathery seeds, which she is blowing away after having made a wish of childish character.

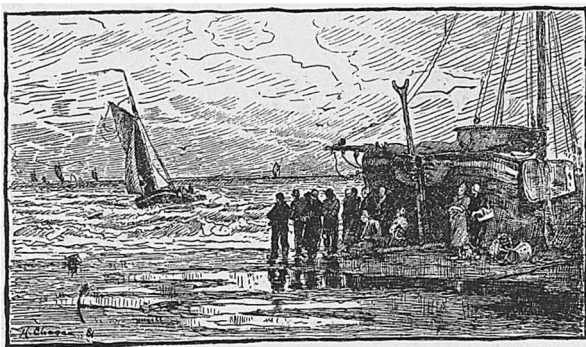


No. 165.

10 x 12.

No. 188. *Awaiting the Landing*.—HARRY CHASE.

A gray, bleak day at Scheveningen, Holland. A group of fishermen and women, huddled together under the lee of a stranded boat, await the arrival of fishing craft, whose cargoes they will assist in discharging. The sky is luminous, the water is wet, and the figures are excellently drawn.



No. 188.

Awaiting the Landing.

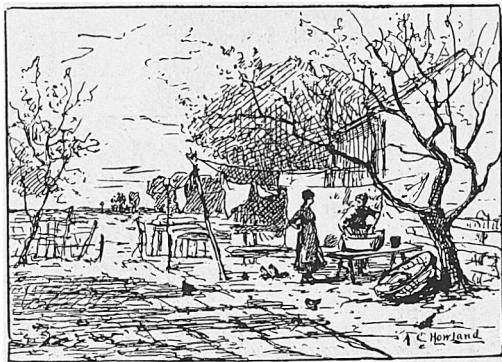


No. 192.

25 x 30.

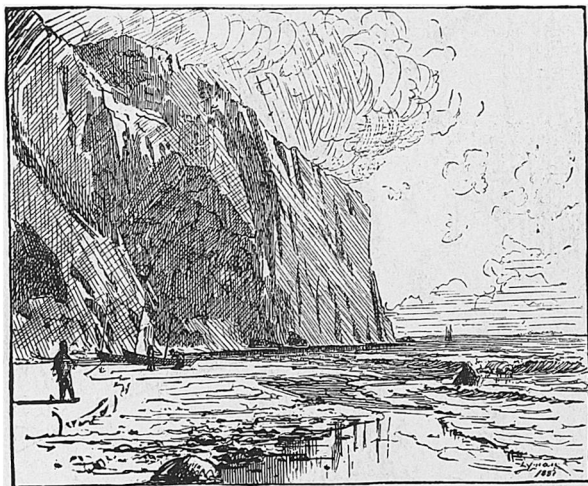
No. 192. DOUGLAS VOLK.—“*The snows must melt, the trees bud and roses bloom, ere he will come again.*”

A Puritan maiden, who has come to the old trysting-place to say good-bye to her departing lover, lingers, looking after him until the distance hides him from her view.



No. 195. 14 x 18. *Blue Monday*.—ALFRED C. HOWLAND, A.N.A.

A characteristic portrayal of the Monday which regularly, once a week, afflicts many a country farm-house. This is a New England picture, full of bright sunshine and vivid effects.



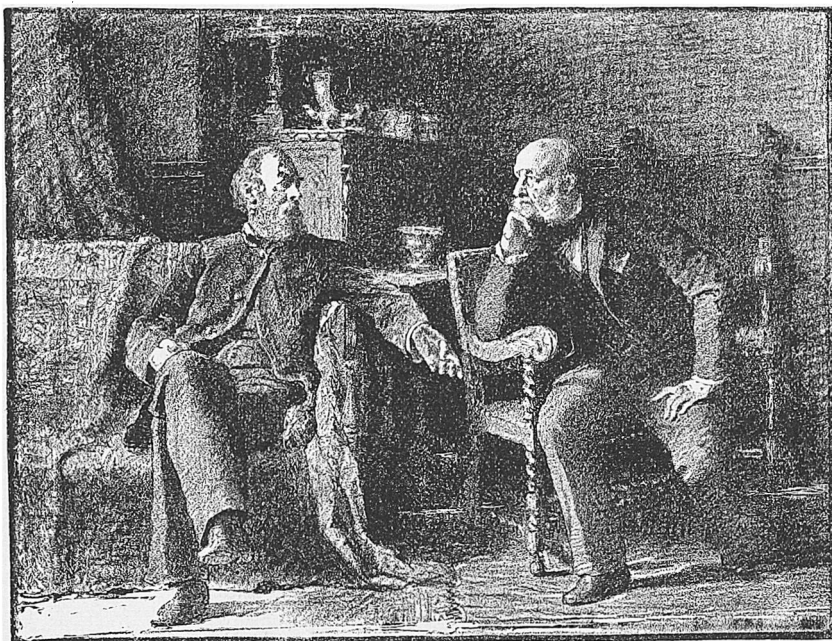
No. 186.—32 x 42. *Percé Rock*.—JOSEPH LYMAN, JR.

Percé Rock, situated on the Canadian shore, near the southerly entrance to the Gulf of St. Lawrence, rises some three hundred feet perpendicularly from the sea. The shore end of the rock is approached at low water by a bar, from which the view is taken. Mr. LYMAN's treatment of the subject is most excellent.



No. 182.—16 x 20. *A Queen of the Day*.—J. H. WITT.

A charming ideal, full of youthfulness and health, and with much about her that is queenly.



No. 216.

"The Funding Bill." (Page 23.)

60 x 80.



No. 214.

36 x 56.

No. 214. *The Convent Composer*.—WALTER SATTERLEE, A.N.A.

A young Dominican monk, whose grand and solemn thoughts can find expression best in music.

No. 216. "*The Funding Bill*"—*Portraits of two gentlemen*.—EASTMAN JOHNSON, N.A.

Two gentlemen engaged in earnest conversation. *One of them is just now explaining, with natural gesture, some point that is perfectly clear to his own mind, but which has never before been presented to the consideration of his friend, who is listening attentively, and is ready to ask a number of questions as soon as opportunity is given. There is a great deal of animation in the figures, which are painted with a boldness and firmness born of consummate knowledge, and a feeling of certainty in the artist, at the outset, that he is able to do all that he wishes to do. There has been no experimenting here; the design was fixed in the mind first, and then every stroke did its duty—no more, no less. The result is a painting of freshness and strength in its lights, of depth in its shadows, and a realistic quality throughout that makes it seem very near perfection.



No. 227. $25\frac{1}{2} \times 32\frac{1}{2}$.

No. 227. *Happy Thoughts*.—MRS. H. A. LOOP, A.N.A.

A sweet-faced little girl, sitting on the grass at the foot of a tree—with a general background of bright, warm greens—smiles in accord with her "happy thoughts." Her bright eyes have in them a far away expression; she does not see the pleasant people who are admiring her, but something that is delightful away out beyond them.

No. 232. *Preparing for Dinner*.—ALFRED KAPPES. (Page 24.)

It is near noon-time. The good wife, sitting in the bright sunshine, is preparing a farmer's dinner. In her lap is a pan of potatoes, which, as she pares them, are dropped into a dish of water opposite. Various vegetables around her are awaiting consideration.



No. 232. *Preparing for Dinner.* 24½ x 36. (Page 23.)

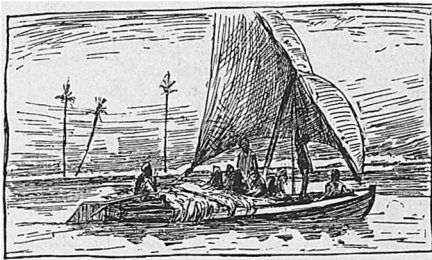
No. 256. *The Squire's Daughter.*—J. W. CHAMPNEY.

"The Squire's Daughter represents a beautiful New England girl—Puritan, perhaps, but, begging Mr. CHAMPNEY's pardon, 'not too Puritan: just Puritan enough;' a contemporary, maybe, of Dr. Holmes' sweet Dorothy Q. At least, like her, the maiden was a lady born, as is shown in her rich brown dress, with its costly laces, and still more in 'the delicate hands which, it is evident, neither toil nor spin. She is sitting with her lap



No. 256. *The Squire's Daughter.* 29 x 36.

full of trailing arbutus, arranging a bouquet of the lovely flowers, as unlike the stiff, dry bunches of it sold in cities as the damsel herself is to the modern city maids who buy them. On the table at her side stands a glass of water ready to receive the flowers; but there is something in her expression which says they will only await there the coming of the one who is to be the favored recipient—and you would hardly think it is the Squire. The coloring is exquisite, and the whole picture (even to the quaint little green bonnet with its pink lining, which rests so becomingly on the dark hair) takes its spirit and tone from the beautiful arbutus blossoms which the artist has so truthfully drawn and expressed. It is like a portrait, and if Mr. CHAMPNEY could add to it the effect of age, it might be advantageously purchased by some new Veneering family about to 'set up a great-grandmother.'"—*The Studio*.

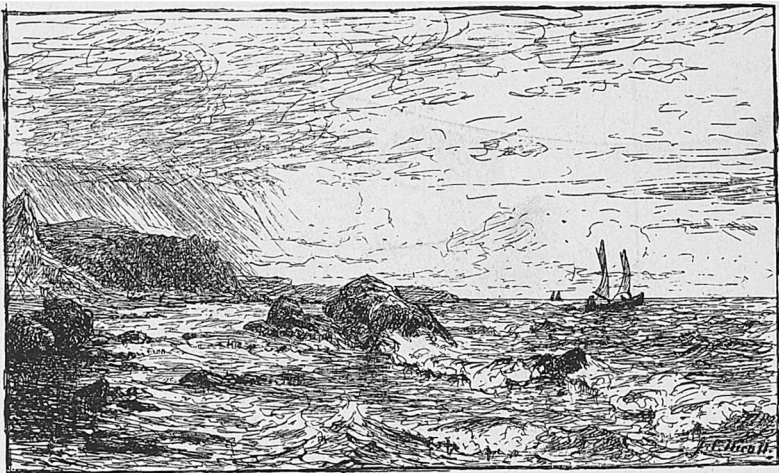


No. 238.

36 x 60.

No. 238. *Evening on the Nile*.—ERNEST LONGFELLOW.

Of subdued color, dreamy and poetic. A red sun is sinking behind the warm, gray clouds in the west, its reflection gleaming from the water here and there. A low, flat boat with large triangular sail is moving along slowly with a number of passengers aboard. Across the river is a long stretch of desolate-looking shore, with an occasional tall palm tree.



No. 249.

18 x 30.

No. 249. *Shower at Block Island*.—J. C. NICOLL.

Dark clouds and rain out over the island, with a strong breeze blowing seaward. Excellent water and good studies of rock.



No. 255.

25 x 35.

No. 255. *The Aviary*.—EDWIN HOWLAND BLASHFIELD. —A white marble aviary (in ancient Roman times); two ladies playing with birds and a tame tiger cub. The Romans carried the taming of wild animals to great perfection, and sometimes had them domesticated and about their palaces, probably under the charge of especial keepers or slaves. The picture is an admirable study of whites and delicate light colors.

No. 259. *Edge of the Forest, Bavaria*.—W. S. MACY.

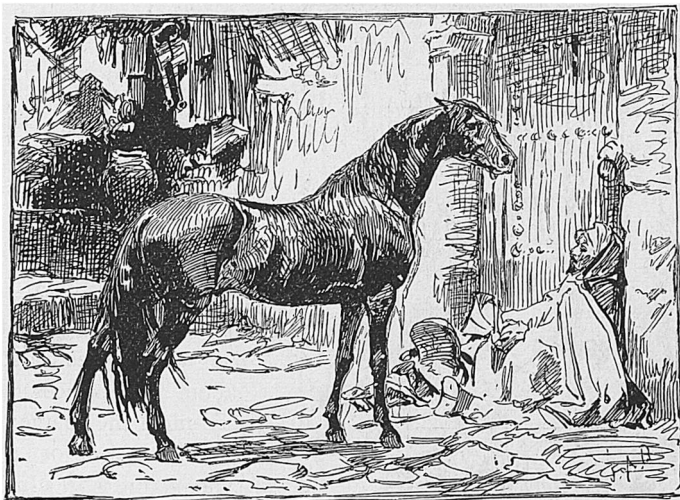
A twilight in winter. A bright yellow glow in the distant sky gives tone to the whole picture, and has a most exquisite effect, particularly where seen in broken streaks gleaming through the trees.



No. 259.

Edge of the Forest, Bavaria.

24½ x 32.



No. 263.

17 x 21.

No. 263. *Street Scene in Constantine (Algeria)—Arab waiting for orders.—*

F. A. BRIDGMAN, A.N.A.

Half sitting, half lying in a door-way is an Arab, his fleet-footed horse standing beside him. There is a great deal of nervous action in the horse, who seems to be waiting impatiently.



No. 264.

16 x 20.

No. 264. "*I won't sell him,*" by JAMES H. BEARD, N.A.—of which only a slight sketch is given here—tells its story very completely: